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## AN ERINDALE CHRISTMAS

Erindale students, who by now will be worn out and morose from studying and writing essays will be afforded several opportunities to forget their academic hardships, in this the season to be jolly.

Besides a couple of promised appearances by Santa Claus at the College on which I will elaborate later, the Art Gallery will break from tradition as being a place of deathly boredom to come alive with sounds of a traditional choral concert, where the audience can participate. The concert is the third annual one put on by the Music Association featuring the Erindale College Recorder Ensemble. An added attraction this year will be Classical guitarist Christina Sarpkaya.

It will take place at noon on December 7, and you are welcome to bring your lunch.

Part-time students will be able to indulge in sherry and christmas cake on three evenings this week. From December 5-8 these will be served at no charge in Room 161.

Barbara Martin, secretary of the Erindale Part-time Undergraduate Students Association, would like to remind you that wine will also be served and if you are an evening student you can bring a friend along. Also, that those students who take courses in the South Building should also realize that they too are invited, even though the festivities will take place in the North Building.

Christmas, this year just as last, is a time for children, and Erindale College is rising to the occasion in great style with the Principal's Annual Christmas Party. It will offer a generous blend of all round merriment, with first class live and firm entertainment.

The tree-trimming starts the festivities at 2 o'clock, and each child who attends is asked to bring an ornament. Immediately following, the "Christmas Mummies Play" will be performed by the U. of T. Poculi Ludique Societas.

Refreshments will allow discussion on the many vast revelations that are sure to arise as a result of the play. The children will be served in the South Cafeteria, while adults can have a nip or two



Eager students look ahead to the New Year. Prospectus? Says the great Ludmilla, bearded seer, "There is a bus-stop...The bus does not stop. It splashes the people. A certain Vice-Principal throws a rock..."

Photo by Gord Carlyle

in the Art Gallery, that is coffee of course, where they can also enjoy the first Juried Art Show. Live

entertainment will then continue with folk singer Sandra Beech of "Mr. Dress Up" and the "Irish

Rovers" fame; and then later with Russian "Folk" dancing. Meanwhile if singing and dancing

doesn't catch your fancy, you can enjoy up to ten films that will be shown in room 2072 throughout the afternoon. Film buffs will be happy to know, that such all time greats as "Christmas Lights", "The Thieving Magpie", and "Christmas Cracker" will be shown.

The highlight, of course will be, not the arrival of the principal, but that of Santa Claus at 4 o'clock. Clowns, Christmas elves, balloons and candy canes will be in evidence all day.

So, if you have a younger brother or sister, bring them along for this real Christmas treat. If you don't have a younger brother or sister borrow one of the neighbour's kids. If that fails and you still need an excuse to attend, get one of your older brother or sisters to bring you.

The party takes place on December 10. Tickets are available at several locations here at the college, including the Liason office in Room 3134; and also in rooms 229 in the North Building and 2037 and 2077 in the South Building. Tickets are 50 cents for children, and adults \$1.00.

The Christmas spirit will arrive at the Blind Duck on December 9, with the Sick Kids Hospital Benefit. The benefit was a great success last year, raising \$1,000 for the Burn Treatment Center. Paul Linkletter has set the same goal for this year. He added that the pub staff will be donating a portion of their wages and tips to the cause this year. The price of admission will be an unwrapped gift that will go to a needy child. The fun begins when the pub opens its doors on Friday, with a Disco and matinee performance by Cue Ball. After a brief interlude between 5:30 and 6:30, to allow the staff a rest and a chance to regroup against the merrymakers, the pub will re-open for the evening.

It is also rumoured that Santa will drop by to pass around the hat for sick kids.

In a nut shell that's what the Erindale students can do to get in the Christmas Spirit, besides of course, reading all the entertainment articles in this, the last issue of Medium II for 1977.

### News

There aren't enough courses for senior students at Erindale.

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Hot news on the basketball scene!

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### Shows

A special look at what's good for the Christmas season.

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By Bryan Chesterfield  
Weather Report played to an enthusiastic sell-out crowd last night at Convocation Hall. They started off with a cut from their previous album Black Market. Josef Zawinul who plays many keyboards which blend to form solid rhythms. This hypnotizing sound adds substance to Wayne Shorter's more relaxing saxophones. Jaco Pastorius, who danced and humoured with high energy bass, was the driving force

behind the band. To top things off, Acuna performed tight, precise percussion, strengthening the versatility of the music. He managed to perform two complex beats at the same time compelling the attention of the audience towards him. The music, which covered material from their latest album, Heavy Weather, and the previous album Black Market, was very tightly presented, but allowed the illusion of a larger personal performing the music.

The uniqueness of the band brought forward by the individual talent of musician, was proven with each solo performance. The evening was ended by the current cut, Birdland, from the L.P. Heavy Weather, which brought the heightened energy to a peak and the audience to loud cheers. The crowd had come to see a band which many knew very little about, but went away very impressed.

## Near Credit's Banks

## Watolotto sighted

WATERLOO (CUP) — The University of Waterloo, like the federal and provincial governments searching for more bucks, has turned to the lottery — but it's a lottery with a difference.

The winner of Watolotto will get free tuition for a year — a prize worth \$725.

Richard Smit, the newly-elected student federation president who proposed the lottery, said it would be ideal for a university because all prizes would be related to tuition. Other prizes would be \$100 or \$200 toward tuition costs, he said.

Smit said the lottery, which would require a provincial licence, would offer tickets at \$1 apiece.

## Uof T Buckles Down on Student Councils

TORONTO (CUP) — The University of Toronto has established stricter financial guidelines for its student councils after hearing complaints about the use of student funds at Scarborough College.

Scarborough College principal Joan Foley appointed a committee to investigate the financial practices of the college's student council, and a full report is expected by the end of December.

Student council finances first came to the university's attention last year when the U of T internal audit department was unable to complete student council statements to the year ending March 31, 1976, because of what auditor D.A. Towell called "major financial and auditing problems."

### ADVISED TO REFORM LAST YEAR

In July, 1976, Peter Henderson, the vice-president of the U of T Student Administrative Council (SAC), advised the Scarborough student council in a letter to consider reforming financial by-laws and procedures. Enclosed in the letter was a memorandum from the SAC bookkeepers detailing 10 major incorrect financial procedures.

In addition to investigating incorrect and incomplete financial recording by the student council, U of T officials have dealt with allegations of fraudulent appropriations of student funds.

Jay Madsen, a Scarborough council vice-president from 1975 to 1977, has pursued U of T officials, Ontario cabinet ministers, opposition MPPs and student governors with a steady stream of letters requesting a formal investigation into the financial practices of past student councils.

### ONE TENTH SPENT WITHOUT AUTHORIZATION

Madsen said in a recent interview that one-tenth of the 1976-77 student council budget was spent on petty cash items, unconstitutional salaried positions and personal clothing for councillors. None of it was authorized, he said.

But a Metro Toronto police investigation last February found no evidence of misappropriation of student council funds.

The Scarborough College student council took action to improve its financial procedures before the investigating committee was established. John Shalagan, president of the student council, said: "We have hired a full-time bookkeeper, and we've implemented pretty well all the suggestions in the 1976-77 audit."

A 1976-77 auditor's report by a public accountants' firm said there had been improvement from the previous year's bookkeeping and financial reporting.

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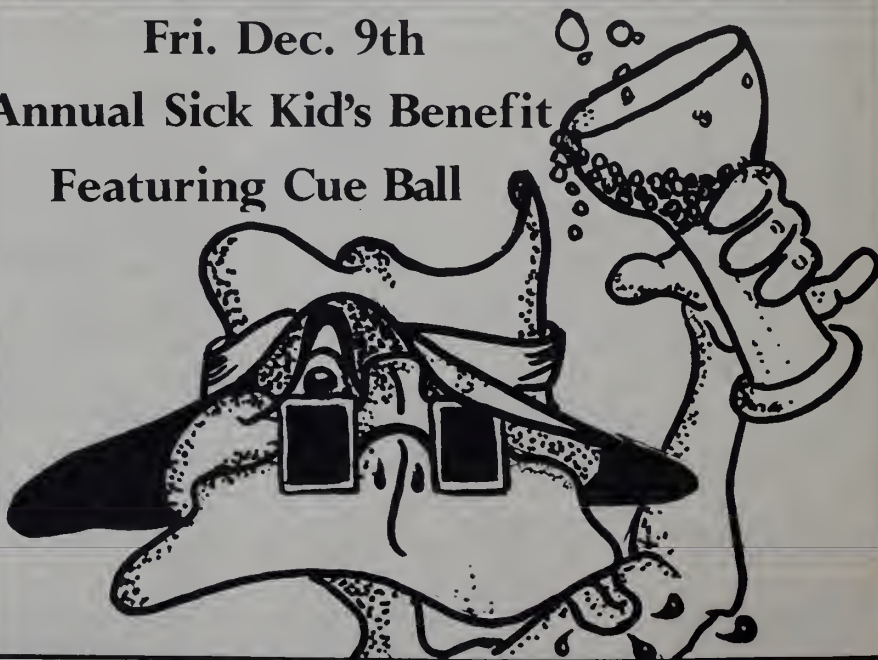
# Happy New Year.

# Blind Duck

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See you in January with Denison Stars,  
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# Credit Notes

## A Successful Service

Erindale's Career Counselling Centre is currently enjoying its most successful year in its three year history, ECSU Executive Assistant Linda Major indicated in a recent interview.

The Centre essentially duplicates services provided on the downtown campus. The Centre lists the full-time positions available to graduates, as well as all the part-time and summer jobs available to U of T students on file at the St. George Placement Centre. In addition, Career Counsellor Neal Mosher is at the Centre every Thursday.

The service is available daily between 8:30 and 4:30 and is open to all Erindale students. Mr. Mosher is available by appointment only. Ms. Major said that his is "booked solid every Thursday." Commenting on students use of the centre Ms. Major added that the service has been used more often this year than it has in the past. She credited the centre's new found success on its stable location at Coleman House.

The Erindale Centre also has files on hand which help students decide which course will provide them with the job qualifications they are seeking. Also on file is background information on firms which conduct on-campus recruitment drives.

## More "New"

(PAP) — New College has announced its intention to implement a version of Desmond Morton's "New" New Program to be known as New's "New 'New 'New Program". New's "New 'New 'New Program" will only affect new students at that college and when new students were asked what they thought about the New "New" New Program a typical response was "It's news to me."

Desmond Morton commented on New's "New 'New 'New Program" "I knew about the New 'New 'New Program as far back as New Year's Day. Compared to my own New New Program New's "New 'New 'New Program" isn't all that new. It certainly is new compared to the original New Program but so is my New New Program. New's "New 'New 'New Program", in general is not as new at the time of its introduction as compared to the New New Program at its introduction, because needless to say the New Program itself was not as new when New's "New 'New 'New Program" was introduced as when the New New Program was." When asked to explain himself Morton said "I have to go to a New Democrat meeting."

For more news on New's New New New Program, the New New Program, and possibly the New Program, be sure to read this newspaper.

## Blood Flows

The Red Cross Blood Donor Clinic, sponsored by SAC last November proved to be the most successful ever held at the U. of T.

Over 2,000 people attended the clinic and close to 1,700 pints of blood were collected. A spokesman for the Red Cross, commented on Radio station Q107, that he had never so much spirit at a clinic as this one at the U. of T. or anywhere else. He attributed one reason for the success to the fact that students must have been aware of the dangerously low supply of blood in the city just preceding the clinic.

He was also amazed at the reponse of the large number of students who showed up in costumes to keep spirits high and to go out and encourage passersby to give blood.

As the clinic went on through the week competition to see who could bleed the most, sprang-up between faculties and colleges. The winners were judged on a per capita basis.

Dentistry was the top contributor followed by Medicine, Physical and Health Education.

## Trivia Quiz Answer

Congratulations to Brian Ellison, B. Newhook, Dina Gregoris, Dave Camilleri and Jeff Burns, winners of last week's trivia quiz. The band which recorded "Incense and Peppermints" was The Strawberry Alarm Clock; the Yorkville-based band was Kensington Market; Pat Boone was responsible for "Love Letters In The Sand"; "North to Alaska" was sung by Johnny Horton; Boz Scaggs was Steve Miller's guitarist; Jackson Armstrong was the former CHUM D.J.; the singer with three hit singles this year was Leo Sayer; Keith Moon is the infamous drummer in the hotel stunt; "You Me and Mexico" was sung by Edward Bear; Tony Orlando was friends with the late Freddie Prinze; The Stone Poneys' lead singer was Linda Ronstadt; The Monkees' last big single was Valerie; David Bowie's real name is Davey Jones; "Daytime-Nighttime" was originally recorded by Manfred Mann; Joe Walsh and The James Gang were Townshend's favourite band; "As The Years Go By" was done by Mashmakhan; some of the Classics IV are now in The Atlanta Rhythm Section; Kris Kristofferson's mate is Rita Coolidge; The Beatles were discovered in The Star Club; the greatest rock and roll band — The Who. Winners can pick up their albums in the Medium II hut anytime this week.

# Enrolment Figures Create Problem

By T.K. Sawyer

Enrolment figures for courses offered at the University of Toronto's St. George campus indicate that many senior Erindale students continue to be dissatisfied with the upper level Arts and Science curriculum.

According to Erindale Registrar, Mrs. M.M. Cooper, Erindale students are enrolled in 814 of an estimated 2,400 courses offered at the downtown campus, a jump of about 80 courses in the last two years. The bulk of these courses are taken by fourth year students, she said.

In any given year, students with fewer than fourteen credits may take two full courses at the St. George campus. Having acquired fourteen credits, it is possible that a student could take all his courses downtown. It would be necessary to show that timetable conflicts do not allow the student to divide his time between the two campuses, Mrs. Cooper said.

Students in disciplines such as history, some languages and political science are hardest hit by the lack of course choices at the senior level. Mrs. Cooper indicated that courses often allow for individual study at the senior level to compensate for this.

"Certain areas have successful four years programs", she added, citing fully developed Biology and commerce programs at Erindale. It is possible to complete a four year degree in several other areas, she said, "depending on how specialized you get."

Associate Dean (Academic) Desmond Morton told Medium II that a curriculum on a par with the downtown campus was neither desirable nor economically possible. Even if Erindale could offer a teaching staff equal in size to that downtown, it would have a detrimental effect on the college's intimate atmosphere. "One of the virtues of this place is that you get to know people," he said.

Morton claimed that a weak fourth year in many disciplines at Erindale did not give the College a reputation as an academically weak institution. More courses would benefit students, he said, but it "wouldn't help their image." Morton added that Erindale students are partly to blame for their reputation because "they accept the sneers from the downtown campus."

"Satellite" campuses are often sneered at, he said, until they establish themselves on their own. Morton says that he "wouldn't go that route," partly because Erindale students benefit from courses offered downtown.

Morton sees his "New" New Program as one step towards giving Erindale a "leadership reputation in Ontario education." Erindale students are often seen as "soft", he noted, and said he challenged future students and the current faculty to adopt the program.

# Erindale UFO sighted

TORONTO (PAP) — Numerous sightings have been made over the past few days of what has been described as a "flying object," resembling a wooden house.

Metro Police Chief Harold Adamson reported that several officers have made positive sightings of the UFO, and have been able to train telescopes on the thing.

"It was dingy and long, about thirty feet or so, and easily two stories high. Had a brown clapboard exterior, and one of the officers found a sign on the side. He reported it as saying 'Yes This Is Colman Place'. We're tracing that right now."

When asked if the UFO had any connection with the headquarters

for the Erindale College Student Union, Vice-president Gordon Shantz replied that he wasn't certain, as he "hadn't been able to find the place in a while."

Subsequent searches revealed a gaping hole where Coleman Place used to be. One report claimed that the hand of God had plucked them from the face of the earth. But there were also conflicting rumours that the ECSU personnel were merely "off on another of their flights of fancy."

One eye-witness had said that the object had landed in his back yard. Alphonse Nefertitti had this report.

"Well, the thing seemed to run on hot air. There was this steam

shooting out all over the place. When it came down in my yard, this little girl stepped outside with this cat, and she said, let me think now, she said, 'Oh, Tia, I don't think we're in Kansas anymore!' And then this guy stepped out, looked like he was all made out of straw, little short guy, and he says Are there any crows around here? No, I kid you not. And then this guy, real wacko, he comes out and says 'Woof! Please, I don't want to get involved!' Had this great curly mane around the top of his head. There was this other guy, they said he was made out of tin, but he couldn't come out because he'd got too much liquid in him and rusted up. You think they was from outer space?"

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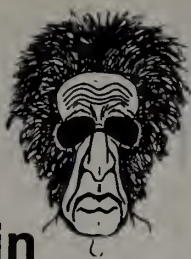


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# LIES

By  
**John Guertin**



In the beginning there was confusion. And God said, "Let there be light". And Satan brought him Mississauga Transit Authority. And it wasn't good.

On the western frontier of Etobicoke, bound by the fragrant Etobicoke Creek on the west, and on the east by the Islington subway, there exists a nightmare region worthy to have been created by Rod Serling: this region is known as the twilight zone of modern busing. Originally these outer limits were occupied by the nasty T.T.C., but now, compared to the Jekyll-and-Hydes who drive for the Mississauga, they appear as the very divinity incarnate, and every year the Pope awards them the good buskeeping seal of approval.

Some years ago, the Mississauga buses invaded these remote reaches of Etobicoke like a huge, malign plague of orange and white caterpillars. The drivers, painfully aware of their inferior status, have through envy, declared war on all human life that survives in this buffer strip. Let us be thankful that they are contained here, for if they were ever to get loose in Toronto, no man could ever be truly strong or happy.

Most Mississauga bus drivers are world renowned for his-or-her nastiness and intolerance for people for all race, color, creed, religion and intellect, and in the past have only been exceeded by Adolf Hitler, and even he drove a Volkswagen, and in comparison, was a pretty fine guy. Confidentially, I have been told that they are not really human beings at all, but are mass produced on assembly line basis by the same company that manufactures Montreal bus drivers.

One mustn't be too critical, however, as one of them might read this column, and if I was recognized, I would be forever lost. Anyways I've already had enough trouble with them. Perhaps their bad manners comes from company policy, and the employees are innocent. When driving their passengers west from Islington station, the driver is under pain of death not to let anyone escape from the bus, until the Etobicoke Creek, like the legendary, foul-smelling Ganges has been religiously crossed. This rule is so strict that people are forcibly held prisoner. The Mississauga transit is so jealous of having stolen some of the TTC business that they can't bear to let them go. I have seen people scratching at the plexiglass windows like animals, tearing their hair, and even trying to escape through the secret escape hatch on the ceiling because they couldn't get off. It's a horrible sight to see, and even Joseph Stalin would be moved by the spectacle. Riding the Mississauga bus is like being hijacked-and-kidnapped twice-a-day.

Of course there are exceptions to every rule. Some days, when the weather is horrible, one doesn't mind being hijacked so long as one can escape from the glacial weather. It is on these days that they don't pick you up.

I recall one twilight afternoon in the midst of an Ice-age January's sub-zero blast. As misfortune would have it, I was waiting for the Mississauga bus. I stood in three feet of snow beside a post that was glazed over with solid ice. I leaned against it and waited. The whoosh-zoom of supersonic transports drove flints of ice into my face. Passing cars splashed me with freezing salt-slush. I waited on. My boots froze in the slush as my feet froze in my wet socks. On I waited as the icicles descended from my moustache. I began to hop up and down and, while clapping my hands together, I sang a solemn hymn. It was then that I saw at my feet, a blue nose sticking out of the snow. I broke away the frost and found the face of an old man. Frozen stiff, he clutched in a claw-like hand, over his heart, the Mississauga bus schedule. He was dead.

"This is not a good sign," I muttered from betwixt iron-cold teeth.

I then saw a Mississauga bus approaching. Breaking my feet from the ice, I leapt wildly into the air, madly waved my hands and shouted. I could see the saintly face of the driver glowing warmly through his window.

"Surely this is how Jesus must have appeared to Paul on the road to Damascus!" I vowed then to reform. Never again would I curse a Mississauga bus driver. I waved on and the driver waved back: whoosh, zoom, and on he drove, on and away, toward the Etobicoke Creek. I saluted the diminishing end of the bus with a huge swear word I had learned, as a child, at Sunday school.

I stood there freezing, shaking my fist at the sky, when suddenly, another bus sneaked up on me from behind, whooshing past.

"This is incredible," I thought. "Perhaps it is because I am not really here. Perhaps I am in the hospital right now, delirious, and recovering from frostbite. Perhaps I am really invisible, or perhaps it is only because I have died."

Suddenly, another bus whooshed past. Weeping, I fell into the snowbank. I began to pray, and as I did I thought I heard a ghostly voice:

"It is easier for a murderer to enter the gate of St. Peter than it is for a satirist to get into a Mississauga bus." I then heard a pretty good choir of angels. The voice returned and said: "Have faith and thou shalt witness a miracle."

Suddenly I saw another Mississauga bus. I leaped into the air. The tears stained my cheeks as I waved my arms wildly, and behold I did witness a miracle. Whoosh, and it too, whooshed right by.

O Hail, Mississauga Transit, hail to thee.  
How I've longed to insult you, instead of you insulting me.  
When I board your coaches and forget my dignity,  
I recall that Joseph Stalin drove for the company.  
Remember it was Satan, not Man, who created thee,  
And Jesus, gentle Jesus, works for the T.T.C.

THIS STORY WAS SPONSORED BY THE TORONTO TRANSIT COMMISSION.

## Convocation Hall show

# Gutter Bowl shows little humorous talent

By GAIL STAFFORD

On Thursday, November 24 at 8 p.m., Convocation Hall played host to "An Evening of Comedy" presented by Q 107 and SAC. It was supposed to be a fun-filled evening of amusing stories, jokes and general carousing by seven contemporary comedians. What emerged from this was not funny. Whether it was because the sparse audience consisted almost exclusively of University students, who are supposed to have nothing but obscene gutter thoughts, or whether this actually was the general nature of their repertoire remains debatable, but the show was reduced into nothing but an evening of who could out-gross who (audience included).

This audience consisted of a very few stubborn die-hards (myself included) who stayed through the entire show and the majority, who were people who wandered aimlessly in one door to get out of the cold and soon wandered, just as aimlessly, but much faster, out another door. The show was late starting, the sound system conked

out half way through the first act but was (unfortunately enough) revived by the second, acts ran late, (again unfortunate) in short, the evening was a disaster. It would have appealed to the type of characters who read "Sex, Dust and General Filth in America" and "Perversion in Your Own Home". Mild (even not so mild) obscenities, sexual innuendoes, stories on school, sex, drugs, sex, sex and sex can be funny, even hilarious told to the right audience and handled in a civilized fashion, but the blatant vulgarities expressed by the majority of the comedians caused most of us to immediately lose our dinners in revulsion.

Stories about diarrhea, toilet paper, gas attacks, women's "personal products" Vagina vs. Godzella movies are not my idea of comedy. They belong in a men's locker room or poker party, not in a public comedy act. The foundations of Convocation Hall must have shook to hear such coarseness in its hallowed halls.

This review, however, should not be totally damning. There were a few redeeming factors. All of the comedians performed their acts well, everyone seemed very relaxed and easy going. Although the female half of the audience cringed through a lot of the skits, the male half seemed basically to appreciate the show. Most acts were original material, except Steve Pezim, who did a questionnaire act that I'm sure everyone has seen many times. The impressionist Glen Griffith was talented (especially doing the Montreal Canadians and Foster Hewitt) and was a welcome and unique release from the sex, drugs, commercial themes of the majority. The man is very good and was actually the "hit" of the evening and should go a long way.

In closing, if this "Comedy Bowl" is an attempt to revive stand-up comedians like the now immortal Henry Youngman, someone please put me out of my misery. I don't think I could stand it.

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## Balcony Blues?

Just when Balcony Square seemed like it was about to pull its head up above the petty political whirlpools at Scarborough College comes word that it is again sinking, as a result of what could be described anywhere else, as direct interference or tampering with the press on the part of the Scarborough College Student Council. (SCSC)

Last week Gail Misiunas, the current editor of Balcony Square was unconditionally suspended by SCSC Communicationer Mike Griffin. The suspension followed a decision by Misiunas not to print a picture on the front that featured 116 "pretty girls" with Merry Christmas draped across them, despite the wishes of the Photo Editor, Kraig Harris, who is also a commissioner on SCSC.

Misiunas is the second editor of the paper this year. She took it over earlier in the term after it was announced that due to a lack of interest Balcony Square was to fold. Immediately after taking Misiunas managed to recruit no less than 75 people, and it seemed that the paper was again back on track and on its way to success.

The issues that followed showed a vast improvement at least in the volume of materials that was produced. Misiunas made no pretense about turning the paper right around, and even admitted in the first issue that she was inexperienced as an editor. However, half the effort in editing a student newspaper is recruiting suitable staffers, and she had more than adequately fulfilled this task. What is most important is that where everyone had failed to keep the paper going she had succeeded by taking the challenge, and this with the pressure of a full slate of

academic courses.

However, what followed is indicative of why Scarborough College despite its size and development has been unable to produce an adequate student newspaper that both is entertaining and serves the interests of its students, with objective insights into campus as well as other affairs of interest to all students. "Constant antagonism" developed according to Griffin, between Misiunas and the other commissioners. It would seem that it is only natural that certain antagonisms are healthy, especially between student councils and student newspapers, but at Scarborough it is obviously difficult for the newspaper editor to express discontent, when the student council members find in their set of prerogatives a right to suspend the newspaper editor without any due process other than for one of them to send a letter of suspension.

It should be of no comfort to Scarborough students that the decision to suspend Misiunas was made without any formal consultation with the rest of SCSC's commissioners, or what is even more sublime, without the formal approval of the Balcony Square Staff. Even if Griffin had of obtained consent from his cohorts at SCSC, it is still undoubtable an unhealthy situation for a newspaper, when its major decisions are made by those elected representatives, who's actions, the newspaper had an intrigent responsibility to objectively mirror.

In his letter of suspension to Misiunas, Griffin cited the incident over the photo as being an "attempt" to "censor" something out of the paper, therefore constitu-

ting a gross "overstepping" of the duties of (her) office". It is without doubt that the only gross overstepping of duties in this case is on the part of Griffin himself for tinkering with the internal operations of the newspaper. It is hard to believe that the simple connotations of the term "editor" have completely alluded him. He should know that when an editor decides against printing a picture, he or she is not censoring it from the paper, but rather when a politician removes someone from an editorial position from a newspaper, because of their editorial views, such as what he has done, that is ostensibly censoring the press.

It should be even more of a blatant insult to Scarborough students that their student council shares complicity with Idi Amin when it comes to their press, if one considers that Griffin is making no attempt to deny that one of the other reasons he has suspended Misiunas is because she has shown an unwillingness to co-operate with SCSC commissioners. Griffin has defined the role of the editor as that of a "co-ordinator". We are only here left to wonder what it is that she is to co-ordinate? Could it be that the editorial positions to be taken by the paper are as dictated by members of SCSC?

Misiunas herself seems to have underestimated what her role as an editor should be also. She told the Varsity in a story about the incident that she had "hardly any power but felt she had the right to make suggestions". She also told the Varsity, that she would probably have a grudge against SCSC, if only she knew why they had suspended her. This type of complacency seems to manifest itself with each editor as though it is



acceptable. The danger in accepting what SCSC decides is best, was clearly evident last year at Scarborough, when the newspaper failed to keep their student readership informed on what was going on within SCSC administration amidst police and commercial press investigations into the financial dealings of that administration.

The controversy seemed to fall on deaf ears at the Balcony Square. Finally when pushed by students demands Don Archer, then Editor, said in a statement in the paper that he did not cover this issue because he feared that his pay cheque would not be signed.

There is no doubt that this years commissioner has the best intentions in mind for the paper, however, if Balcony Square is ever to become mobile and an accepted voice for students and not just what amounts to a house organ for the student council, it must be allowed to determine its own editorial policy, and this means that sufficient safeguards must be built into political system at SCSC to insure this, without giving the paper carte blanche when it comes to finances. By the same token Balcony Square must also be made responsive not only to SCSC, but to students as a whole.

## Letters

submissions are invited for our letters sections.

Unsigned letters will not be published. Names can be withheld upon request. Longer submissions may be edited for space requirements.

## Fox Replies

Dear Mr. Editor,

Recently Medium II printed an anonymous complaint from a student about his/her inability to see the black-board from the back rows of some large classrooms. Mentioned in particular was Room 17, Crossroads Building. The letter was published when we were juggling the budget to produce enough money to improve both Room 17 and Room 3127 (South Building), each of which seats more than 100 students.

I am pleased to report that Room 3127 has now had its blackboard raised and a platform installed, and that similar renovations to Room 17 will be completed by

December 2nd.

Yours sincerely,  
Paul W. Fox  
Principal

## Maintain the Flag!

Maintain the Flag!

The Canadian flag outside the South Building is tattered and torn. It should be replaced immediately! At a time when Canada is leading a precarious existence because of the possible separation of Quebec and the ever increasing Americanization of our society it is all the more important to proudly show our flag BUT ONLY if we are prepared to maintain it in good condition.

Robert Clarke

## From New York

My Dear Sirs,

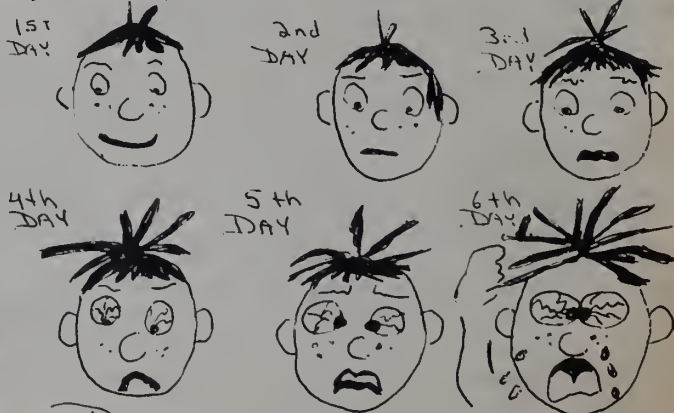
It is with great pride and dignity, that I take it upon myself to commend the unequalled job well done by the Editor in Chief of your noble news journal. Throughout the trials and tribulations of the first semester, Mr. Power has proven equal to every challenge. Such is the stamina of all fiery Celtic Editors, with boiling printer's ink for blood.

I am not sure what it is that keeps Mr. Power going. Certainly it is not regular payment of his salary by ECSU (the financial world's best known Augean Stable). None the less, I wish him all the continued success in the new year. And may his flatulent Production Manager choke on his first shot of Screech.

Yours truly,  
Rupert Murdoch.

ERINDALE Exam WEEK 1977

Dear Santa ...



Please send a copy of  
Che 200 Eng 101  
Phy 300 Bio 300  
Cal 300 EXAMS  
Signed going, going, GONE (Amk)



Who is  
this guy?

By  
**John Challis**



Each year at Christmas, a certain number of people receive a very special card through the mail. These are people of privilege; they are the elite of Canada and they deserve this card.

Naturally such people - the ones who hoard the country's money so the likes of you and I will not squander it on fresh underwear and bankrupt the nation - such people are friends of Prime Minister Pierre Trudeau. And the special Christmas card is from him. It bears a glossy color photo of he and his sporadic family at their hideaway retreat at Harrington Lake. His signature is rubber stamped on every card by a secretary who touches Pierre's hand before going to work on them - to give it that touch of familiarity.

Of course, you are now asking yourself, what about me? Why does the man in the street not get a card from his beloved leader? What about the poor bewildered student at Erindale College? Well, 22 million Christmas cards would come to one hell of a postal bill, and besides, the added strain on the Post Office would likely cause Jean-Jacques Blais to split at the seams.

While I was up in Ottawa fetching back my reactionary friend Trapper Chall, this problem occurred to me. Trapper and I discussed the matter at some length, and came up with a brilliant solution. If he couldn't come to us, then Medium II would go to him! We'd get a Christmas message straight from the Prime Minister to Erindale!

Well, it seemed like a good idea at the time, but it turned out to be one of the most macabre experiences of my life. Who could have guessed what powers existed inside 24 Sussex Drive?

It all began innocently enough. The biggest hitch obviously was gaining access to the Prime Minister. Trapper provided the solution to that. He produced a jug of what he calls 'Jim Dandy', a home-made concoction whose powers are legion in the Parry Sound district. No self-respecting politician could refuse such an approach from the common man without realizing the damage it could do to his image.

A knock on the dark oak doors brought the Man himself in front of us. True to form, he immediately recognized us for Canadian citizens and members of the voting public. He invited us in with open arms and showed us his lounge.

We explained our intentions to Mr. Trudeau, and he seemed quite pleased with the idea. Little did we know what was in store for us all.

Surprisingly, the Prime Minister proved to be quite reticent. We could barely pull the time of day from him. Trapper plied him with Jim Dandy, and he eventually lost his stiff manner. In fact, his exuberance somewhat overtook us. Without any warning, he bounded to his feet and suddenly began spouting forth invectives over some 'infernal machine'. I asked him if he meant the Houses of Parliament.

"Shit no," he said, "It's the kids, I bought them this swing set, and it won't go together. Five hours I've been trying."

A resounding crash in the next room at that very moment testified to his success with the contraption. But Pierre seemed more alarmed than disappointed.

"Vieille pipe de Christ!" he interjected, "Havrey time she 'appen like dat!" (The liquor was beginning to take a toll on his command of the English language).

"Fart," said Trapper sympathetically.

"Merde!" said the P.M. in agreement. He continued; "You know, that's not the reason dat machine she fall apart. It happens here every Christmas, and I know why!"

He leaned over to us in confidence. He leaned over too far, and in confidence tipped face first to the floor. He continued irregardless, his posterior arching gracefully towards the ceiling.

"You ever read Dicken's Christmas Carol? Of course you have. Bapteme! She's the same here with me. Only I'm the good guy. Try to be nice all Christmas. But every December, he comes at midnight. There's this banging on the door, and Black Rod comes in with the Parliamentary Mace. And he follows Black Rod in! Gawwk!!"

Pierre had rolled onto his back and was staring up into space, his red eyes contorted into an indescribable expression of terror and hate.

"Yes!" he cried, "Diefenbaker! Everyone knows he's been dead since he was ninety, that that's just a film of him in his chair in the House. But it's him! That cochon de tabernacle! There's this horrible cold wind, and it flaps his jowls around, and his eyes stare right through you. Sainte Vierge! 'E's getting closair!! What's that he says? 'Eh, Mr. Speaker, The Tories are God's chosen party, and all Liberals will burn in the fiery retribution of the Crown! Ow! Sacrement de ciboire! Question of privilege! The honorable member from Christmas past cannot rise from the dead!!" With a hideous shriek, the Prime Minister dove under the couch.

The air in the room had abruptly turned cold and clammy. This was all a joke, I thought. Something was doing cartwheels inside my chest. The next moment, the bookshelf began to rattle, and the books were suddenly hurled to the ground. There was a terrible moaning in the room, and an entire new set of books materialized in their place. They were all copies of One Canada: The Years of Achievement, Creighton's history of Canada, and Sir Kenneth Clark's Civilization. From under the couch, a white and shaking hand holding a silver cross slid out. I could see two beady eyes peaking out behind the hand. Pierre's voice had reached a wailing crescendo.

"Calice d'hostie!! Que Dieu me sauve! Get out of 'ere, you Conservative blasphemers!!" A guttural roar tore through the house, and the chandelier fell from the ceiling. I was stuck inside a house with a loony and a ghost. Small wonder Margaret left him.

Maintaining as much dignity as I could, I draped Trapper over my shoulder, bade Mr. Trudeau thanks for a pleasant evening and dove through the window. Such encounters are fine for Agatha Christie, but I was raised in the suburbs.

# UPDATE UPDATE

## Update Sets New Goal

A goal of forty thousand dollars, to be raised by UPDATE, has been set for a scholarship fund at Erindale College, according to Robin Ross, vice-principal of Administration at Erindale.

Erindale's deficiency in this area is significant. Donors are hard to come by and Ross feels that many are reluctant to donate money because they feel that the financial assistance provided by OSAP is sufficient.

OSAP, however, is awarded to students according to financial need, not scholastic merit, and it is felt that they should receive some sort of recognition for this merit.

### STAFF AND STUDENTS MAKE IT

"Two things above all make a university," stated Ross, "good teaching staff and good students." All else, he feels, is secondary and therefore the more reason to encourage academic excellence.

Scholarships for the 1977-78 year amount to approximately \$19,425 which covers bursaries, admittance and in-course scholarships and awards.

This only provides for three admission scholarships: two arising from the Chancellor scholarship and one a regular Erindale Admission scholarship.

The Chancellor Scholarship is new this year and is only offered as a result of Erindale's renting a section of the Crossroads building

to the Canadian Imperial Bank of Commerce.

Instead of receiving an annual rent from the bank, it was decided to take the bulk five year rent of approximately \$80,000. This was, in turn, to be used to finance the scholarship.

An addition \$8,925 is provided for by individual donors for in-course scholarships, medals and prizes.

The bursary program at Erin-

dale only offers one bursary to its students. Therefore, they are urged to take advantage of the bursaries offered by the University of Toronto. These, unlike scholarships are awarded to any student in good standing who needs financial assistance.

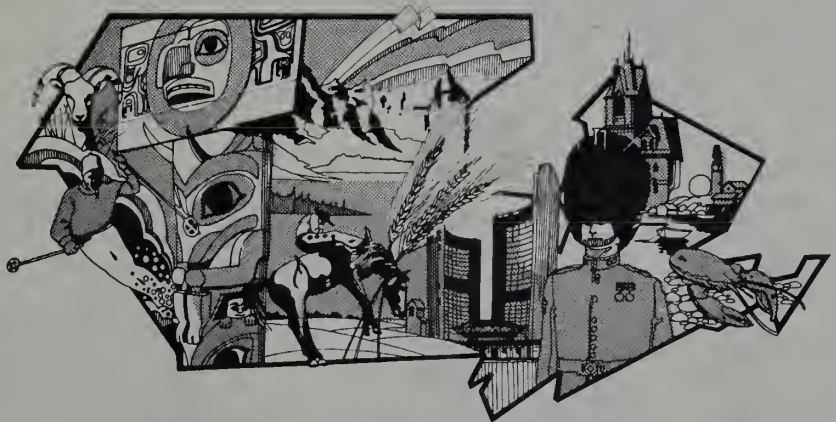
Nonetheless, the total awards are minimal and therefore it is important that the UPDATE scholarship fund be successfully raised for Erindale.



The pert and perky Robin Ross, Vice-Principal of Internal Affairs. "A glass of prune juice each morning takes care of my Internal Affairs," he tells us. He also mentioned that prune juice might have helped get larger update grants.

photo by Gord Carlyle

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# 5cc and the Introduction of the Gizmo

By T.K. SAWYER and ERIC PAGE

Record companies don't, as a rule, like risk-taking. "Experimental", "artistic", "concept album" ... all adjectives sufficient to make accounting departments see (no pun intended) red.

There are exceptions, of course: The Beatles, for example took the occasional risk, but they knew they could sell almost anything anyway.

Lol Creme and Kevin Godley are risk-takers.

They took a very big risk indeed by leaving 10CC at the height of its success almost two years ago. After nearly a dozen years in the music business, they were in effect starting all over again. They were, they said, simply interested in pursuing their own project.

Fifteen months of studio time and approximately half a million dollars later, *Consequences* is upon us and it is, shall we say, "experimental". An ambitious three-record set, the album is the story of "man's last defence against an irate Nature", incorporating three sides of dialogue, a considerable amount of work with the ground-breaking Gizmo and, on the sixth side, a piano concerto with which one Mr. Blint attempts to assuage Nature's hostility.

Through the courtesy of Polydor Records, Medium II talked to Kevin and Lol on a swing through Toronto to promote the new album.

According to the libretto included in the boxed package, the record was originally conceived as a 45 r.p.m. demonstration record for the Gizmo.

Invented by Creme and Godley, who have patented it all over the world, the Gizmo is a guitar attachment which has made it possible to achieve permanent sustain on any string. Lol Creme explained the invention to British rock writer George Tremlett: "It fits across the bridge of the guitar with a bowing device, and with that we can reproduce the sound of a string quartet in the studio - or even make a guitar sound like a violin, a cello, a bass or a whole orchestra..."

With any luck, the device will be marketed in North America by sometime early in the new year, and will cost somewhere in the neighborhood of \$150.

Lol was giving us a demonstration of the Gizmo as the tape started to roll.



Lol: It's a rotary plectrum. Every time...I'll turn the motor on...it's not electronic, it's mechanical. (It affects the sound of an electric guitar through its strings instead of its signal). As the wheels go 'round, the plectrum will bow the string, or hit the string, and pluck it. So, you used this on 10CC's albums?

Kevin: A little bit. We used it on "Old Wild Men", specifically... that was the first time we used it. Lol: The sounds that are on the new album are just that. I mean, you just play it, and it can sound

like brass or an orchestra...it just takes on that nature depending on the lick you play.

Is "Consequences" basically a showcase for the Gizmo?

Kevin: Gizmo was like the catalyst for the album, if you like. We started out doing tests on the Gizmo...

Lol: There's the Gizmo, one grand piano, a little singing, and some extra percussion.

Kevin: The whole of Side One is basically the best example of Gizmo work on the album.

Lol: There's no synthesizer.

How much of the album is singing?

Lol: Side One is mostly instrumental, with some vocals played with a bottle and it takes on the sound of a voice...you can track it so it sounds like a choir. We had a lot of fun with that. Later on, on Side Two, we started bringing regular instruments into it to see if the gizmo would complement ordinary instruments. Side Three we got into spoken word, and songs...and on and on.

How many studio hours went into it?

Kevin: I don't know how many hours, but fifteen months went into it.

Lol: Well, you can work it out yourself...fifteen months, times eighteen hours a day, times seven days a week.

The album includes some dialogue with a comedian?

Kevin: It includes three sides of dialogue.

Lol: Have you not heard it?

No, it just came out...we haven't had a chance.

Kevin: It's done by Peter Cook, who's a well-known English comedian.

Do you plan to take anything on the road with the album?

Kevin: No...it's more like a Broadway show.

Lol: It's a full movie on record.

Does that mean there's a "plot" to it?

Kevin: Yeah...it's a bad word, wrong word...it's a concept album, but it's taking that idea a long way, a lot further than other people have, in the sense that it's not a series of songs about a subject, or excerpts of music about a subject. It's almost like a film without pictures, and that's how it should be listened to. You've got to read the libretto first, then you've got to give yourself a full two hours without interruption...with the lights off... no reading books or eating your lunch, and you've got to do it much like you'd go out to the movies and sit in front of the screen.

Lol: What we've tried to do is put everything you see on the screen on the records.

Kevin: The reason we made the record, I suppose...I don't know if you're familiar with our previous work with 10CC...you probably know there was a preoccupation with film, with filmic ideas. This is sort of like the logical conclusion to that concept.

Lol: It's like "One Night In Paris" taken entirely without the script, without words, taken right from the beginning to the end. It's a comedy...it's a story about the end of the world, and it's a comedy!

Is there a great financial risk involved with this project? Did you go into it expecting a loss?

Kevin: We didn't do it as a record originally...

Lol: There's a huge financial risk...we've put all our money into it and we didn't really intend to get anything back, so of course there's a financial risk in it.

Kevin: We left the band (10CC) to do it purely because we were getting more pleasure out of it at that time. Everything we've ever done, really, has been...I mean, we've been successful in spite of ourselves, really.

You've gone through a lot of dues-paying, first working with 10CC and then...

Lol: And it was good gun...while it lasted. When it ceased to be good fun, it was time to move off on our own.

Kevin: It was only really because the music we made wasn't immediately identifiable as commercial music and then it sold, so we were something a bit special; and the same thing might happen to this (*Consequences*). If we'd just gone into the recording studio and made commercial records, they'd sell but it'd just be formula...shit.

I guess that's more what 10CC is into now.

Lol: Yeah, well we were always sort of the neurotic half.

Was there a lot of friction in the last days of 10CC?

Together: There was no friction.

Kevin: It worked very well...

The albums always seemed to flow as a unit.

Lol: There was never any friction, we got on very well. It was just that we reached a point where we realized that we wanted to do experiments that we couldn't do in the group. Having realized that, and trying to work within those circumstances would have caused friction. Much better to leave in that situation than carry on...stay there for the sake of it; it would've caused friction if we'd stayed there for the wrong reasons.

It seemed that there were distinct writing teams in the band: yourselves on one hand and Eric Stewart-Graham Gouldman on the other.

Kevin: We've written together for seventeen years.

Lol: Eric hadn't written a song in his life before he met us, and Graham had long since had a dry period.

Kevin: They had a background you see. We didn't have any...I dunno, before we met either of those two guys we'd never had any experience in the studio, really.

Lol: Yes we had...we'd done session work.

Kevin: But nothing for ourselves, put it that way. So we were starting on the ground floor, learning and teaching ourselves, and they were already sort of set in their ways.

Lol: And their ways were sort of the sixties school...an artist was given a song by somebody, and it'd be produced by somebody else. They were never involved in the creative process really, whereas we started in the creative process, and it led to two different ways of thinking.

I guess there's a lot of trial and error involved in the production, because the production right back to the first album was done by the band.

Lol: Well, we were into production, and had been for years. Our whole echos was production...basically, we just see if it works and if it doesn't, well fuck it (laughs).

Kevin: That's our whole philosophy in a nutshell.

Did you use your own studio?

Kevin: We used Strawberry (In Manchester, England—Ed.), yeah, which is like our own studio. It's a pretty well-equipped studio.

That's where Deceptive Bends was done, wasn't it?

Together: That was done in Strawberry South.

Kevin: There's two Strawberry's...

That's in Dorking?

Kevin: That's right, yeah, which is quite near where we live.

Lol: We worked out of Strawberry North, and the Manor...We were shunted around.

Was there anything else coming into it during that time?

Lol: We were using it full-stout... we were kind of stopping people from using the studio.

I guess the major part was recording the basic tracks rather than the mixing?

Kevin: There's no such thing as a basic track, we've never worked like that...you mean like a bed, start with a base and add?

Well, not even that...just getting the instrumental tracks down before doing the mixing.

Lol: See, our process involves this as you go along...

Kevin: We need the tracks.

Lol: ...and we like to see how we're doing before we commit ourselves.

Kevin: We didn't come back and mix the whole six sides, or we'd have gone berserk. Because we're doing an orchestral sound, we'd put down sixteen cellos or whatever and then mix them to two.

Lol: See, it's very difficult to explain, cause you don't know what you're going to be listening to...if you only know our work with 10CC, you're probably expecting a lot of (here he snaps his fingers in the best 'swing' fashion) songs...

Well, I'm prepared for a departure.

Kevin: What you've got...I'll warn you...what you've got is a disaster story.

Lol: A full film with dialogue! The first two sides are instrumental music, kinda straight classical music to set the scene of all the various things happening all over the world. Then we hone in on a play in the middle, a play in which Peter Cook plays all the parts, and the dynamics are made by the songs. And on the last side, is a piece of music, a piano solo, played by this character that's gonna save the world.

Your writing with 10CC combined a lot of melody lines in a song. Is the new album like that?

Kevin: Oh yeah, it moves around a lot. But the songs are in fact a lot simpler than our...

Lol: I wouldn't say that...I mean, they're a lot simpler to us...

Kevin: No, really...

Lol: (Further inaudible protest)

Kevin: Oh alright...far more fucking complicated. But we rely far more on performance than songs and production.

Has there been any critical response to the album?

Kevin: Everybody hates it (laughs). No...it's polarised opinion. We've read most of the reviews in England, and they either adore it, go berserk over it, or they don't want to know about it. But here, everybody we've spoken to really digs it.

Lol: Most people like it...I mean, people have hated it, and heard it the second time and realized they were a bit hasty, and listened to it and the wrong way. See...it turned out to be a new form of recorded entertainment. We didn't realize that was gonna happen, but this thing is definitely different to what you normally get out of three pieces of vinyl. And that's what needs some explaining, as to how to listen to it...it's a very simple process, really. You read the libretto, and get rid of all extraneous vibrations, and you listen to it. It might sound very like banal to say you've gotta do, and if you don't do that you're gonna miss the point, and it won't make sense. Kevin: It's so deceptive, and it doesn't sound as if it belongs on record. We met a guy in Philadelphia, and he summed up the whole...I don't know, the way the business will react to it. He says,



"You've got a problem here, boys: you've made a record that you actually have to listen to."

That's the whole philosophy of the airwaves now, get something that's accessible and...

Kev: It's definitely not wallpaper music, it's definitely not punk.

Lol: Ah...fucking rubbish.

You do a duet with Sara Vaughan on one song?

Kev: Well, when you hear the song you'll know, because it's that kind of song. We wanted somebody of her ilk to sing it.

Lol: The story required a duet, and we wanted to use the best singer in the world.

Kev: And I'd already done it, so we had to use the second best (laughs). She was in London, and we said to the record company

"Wouldn't it be great if we could get Sarah Vaughan" Ha Ha Ha, and walked away, never thinking for a minute that we would. But they persuaded her to come down to the studio and listen to the song we were talking about and she like it and she did it. You know...just one of those lucky situations. And the same thing with Peter (Cook), really. You're not all that familiar with him, but he's a very well respected comedy writer and performer in England. And we just asked him.

Lol: He listened to the ideas and the music, and he said yeah. And he was hired to give us a script...and got so involved that he lived with us, and worked with us. It was a lot of fun...a whole new way of working.

Did you use a bass track on the

album?

Lol: On Side One we didn't even use a bass guitar, no. I just tuned the guitar for bass. Later on I've got a Fender bass.

One of you were quoted in Rolling Stone to the effect that the 10CC stuff (Deceptive Bends) didn't have any bottom to it.

Kev: Well, it's not got as much bottom as we have...there are some frequencies on here that really rock your fucking floor. And some high ones that blast your ear drums apart. We tried to expand the amount of frequencies you can actually get on record. There's a part, actually, on one of the tracks where there's a very painful frequency...we spent a long time getting this particular frequency,

Continued on page 15



Lol Creme and Kevin Godley

# The Cream and The Curd of 1977

By Roman Muetz

Since this is the last issue of Medium II for the year, we will have to present the second annual Cream and Curd awards with the hope that musical events in the month of December would not have affected our choices significantly. 1977 will always be remembered as a black year in musical history as it marked the death of the immortal Elvis Presley. Other performers who will be sorely missed in the upcoming years are Bing Crosby, Ronnie Van Zant of Lynyrd Skynyrd, Groucho Marx, Marc Bolan of T. Rex and the leader of The Royal Canadians, Guy Lombardo. The Christmas season just won't be the same this year without the men who performed the holiday standards "Blue Christmas", "White Christmas" and "Auld Lang Syne". This was also to be the last year of Bachman-Turner Overdrive. One of Canada's biggest groups ever, they split up in August when they discovered that not only would their wheels not turn, their records wouldn't sell anymore either. Not all was gloomy, however, as triumphant returns were made by Bob Seger, The Animals and The Beatles. Here then, in a very uneven musical year, are the songs, performers and events which we felt deserved special acclamation.

**Group Of The Year:** For the second year in a row, The Electric Light Orchestra. Two Sensational singles, "Do Ya" and "Telephone Line" from "A New World Record", and "Turn To Stone" from their latest work of art, "Out Of The Blue" make them runaway winners again this year.

**Male Artist Of The Year:** Steve Miller, Miller's moving vocals and firey guitar playing are the only memorable moments in what was a rather off year for the big men in rock.

**Female Artist Of The Year:** Can there be any question?...Linda Ronstadt! The lady is a goddess with a voice and body that soothe the savage beast.

**Most Over-rated Performer Of The Year:** Stevie Wonder. For years people have been saying that they can't believe a blind man could create such music. This is quite valid when considering his earlier work, but if people would remove the built-in sympathy they have for this "gifted" performer and view an album such as "Songs In The Key Of Life" objectively, they would realize that it is ninety-nine per cent garbage.

**Best Canadian Band:** Chilliwack. Their album Dreams, Dreams, Dreams is a masterpiece and it's been a long time since we've had first quality singles like "Fly At Night" and "California Girl" turned out up here.

**Worst Canadian Band:** Prism. How can anyone in their sane mind

compare this nauseating little outfit to the glorious Who? "Spaceship Superstar" cannot possibly appeal to anyone but preadolescents or adults who are totally devoid of any musical taste. The song and album are doing well on CFRE. I rest my case.

**Best New Artist:** For a while it looked as if this category would be blanked, but Robert Gordon's debut album released in November has to give him the nod. I was hesitant in bestowing this esteemed award on such a relatively unknown performer, but the L.P. "Robert Gordon With Link Wray" takes the hottest 50's rock, and combines them with 70's technology to come up with a sound which adds new meaning to the word rock.

**Disappointment Of The Year:** The wishy-washy reunion album of Crosby, Stills and Nash. All of the spark and vibrancy of "Deja Vu" and "Four Way Street" are gone, and the almost stagnant sound of the disc proves beyond a doubt that

the band fails because it is not as Young as it used to be.

**Top 3 Albums:** 1) Neil Young's "American Stars N'Bars". Young shows that, unlike his three old counterparts, he has not forgotten how to make a studio record come alive, employing the likes of Ronstadt and Emmylou Harris to best advantage.

2) Book Of Dreams. Steve Miller's gem is merely an extension of the brilliant "Fly Like An Eagle."

3) "Live At The Hollywood Bowl" needs no justification other than the fact that it is The Beatles.

**Top 3 Singles:** 1) Night Moves. Bob Seger demonstrated that he has not lost any of the vitality he displayed in 1968's "Ramblin' Gamblin' Man", with this self-penned classic.

2) Jet Airliner. The irresistible chording and pulsating rhythm of this song make it sound fresh even after repeated listening.

3) Margaritaville: Jimmy Buffet's alkie's lament had the

humour, sing-a-long quality and general good feel to it to make it a winner.

**Worst Single Of The Year:** David Soul's "Don't Give Up On Us Baby", keeps the theory that actors cannot sing firmly intact. Runners-up were the aforementioned "Spaceship Superstar", the demented "Star Wars Theme" and anything recorded by Boz Scaggs.

**Historical Canadian Moments:** Gordon Lightfoot's 40th birthday Canada's aging folkie was paid tribute to in the second intermission of a Leaf-Buffalo game in between a Jim Schoenfeld interview and Howie Meeker's highlights. Personally, I would have preferred Showdown In The NHL.

**Non-event Of The Year:** Affectionately known as the "Who Cares?" award, this year it was won by The Band when they announced their break-up during the summer.

**Most Appropriately Titled Album:** "The Idiot", by Iggy Pop.

**The 3 Biggest Irritant Factors Of 1977:** Punk Rock, K.C. and The Sunshine Band and the quantity of Fleetwood Mac on the airwaves.

**Predictions For 1978:** The Who's anxiously awaited new album will take the rock and roll world by storm. Elton John and Joe Cocker will both also make dramatic comebacks in order to reassert their former greatness.

If you, the reader, feel we have made a grace omission, inform us of our error by leaving your suggestion along with your name in one of the Medium II letter boxes. If your response is a good one, we'll print it in the entertainment section in next year's first paper. If it's a bad one, we'll pring it anyway along with some ridiculing editorial comments, so that all of your friends can laugh at you. Until next year, Merry Christmas and many thanks for making Medium II U. of T.'s number one newspaper.

## What to do with an empty Blue.



When you're smiling, call for Labatt's Blue.



Trinity Falls to Interfac Warriors

In Men's Interfac basketball play last Wednesday night at Hart House, Erindale defeated Trinity College by a 49-34 count.

Erindale gave their second line an opportunity to play for much of the first half and although they played well with Trinity, the downtown college came out ahead 18-14 at half time.

The Warriors came out playing the second stringers in the second half but as they tired, Erindale's first line was gradually substituted in and Erindale began to take a lead. Along with these substitutions coach Bob Ryckman also instituted a zone press which although took a few minutes to enforce, ended up being highly successful.

At one point in the game, Erindale held Trinity scoreless for some eight playing minutes, achieving turnovers before Trinity could even establish an attack. During Trinity's scoring drought

Erindale managed to pop in 18 points and create a sizeable margin between themselves and Trinity.

Even with the 15 point victory, however, Erindale had trouble with rebounding at both ends of the court during the whole game. The Warriors also committed an excessive number of turnovers early in the game, but they managed to turn this around in the second half.

Pacing the Warriors throughout the game were Mike Furnane and Murray Nunns. Nunns played well despite leaving his uniform at home. As "Mr. O", Nunns demonstrated strong running, rebounding and even scoring ability, without the help of his sisters.

Erindale, as a result of the game, now sports a 3-2 win-loss record and occupies third place behind Phys. Ed. and the graduate squad.

The Warriors next contest is Wednesday night at 7:30 when Law comes out to Erindale.



Erindale's Murray Nunns (45) provided leadership (and rebounding in this instance) last week in Warrior's 49-34 win over Trinity. Photo by Ranald Hay

Fee Increase Submitted

By Stu Medlock

ECARA has recently approved a three dollar athletic fee increase which will be submitted to Erindale's Internal Affairs Committee sometime early in the new year.

The fee increase was required because of rising costs, particularly in the area of replacing and repairing of equipment.

Other factors taken into consideration were transportation and the student population. At present, ECARA is using a van which long ago outlived its usefulness and has become a financial burden. It is also not dependable for the transportation of teams playing downtown and other away games. Another van is to be ordered for next year and will require financing above the limits of the present ECARA budget.

Student enrolment is also a problem facing ECARA as student enrolment has been predicted to drop next year and may continue to

be low for the next few years. The additional dollars would help maintain the present athletic program offered if there is a decrease in student population.

Because of the budget cuts which every department is going to suffer next year, including athletics, ECARA has decided to offer monetary kick backs to the university administration from its revenue producing programs to help with the college budget.

On top of this, ECARA has new facilities to maintain such as the new tennis courts and the recently approved outdoor swimming pool. These areas require money which is presently not easily affordable.

Even after the proposed increase, the Erindale athletic fee would be substantially less than any other U of T college or other university. The additional financial support hardly requires further justification.

OUAA Hockey Standings

Eastern Division							
Team	GP	W	L	T	F	A	Pts
Toronto	6	6	0	0	60	18	12
Queen's	6	2	2	2	22	20	6
York	4	2	2	0	13	18	4
Ottawa	6	2	4	0	17	25	4
Lourention	8	1	5	2	25	51	4

Central Division							
McMoster	6	4	2	0	37	29	8
Ryerson	6	4	2	0	35	29	8
Brock	4	2	1	1	28	16	5
Trent	4	1	3	0	19	26	2
RMC	5	0	5	0	14	40	0

Western Division							
Western	6	4	0	2	40	22	10
Lourier	4	3	0	1	18	11	7
Windsor	7	2	2	3	31	35	7
Guelph	6	1	4	1	21	33	3
Waterloo	2	0	2	0	5	11	0

Friday Dec. 9  
**LISA HARTT**  
Dr. John's - U.C. refectory

**LENNY SOLOMON**  
New College - Wetmore Hall

**GREAT RUFUS ROAD MACHINE**  
St. Mike's Pub

\$2.00 admission

.....  
**ROAMAROUND**  
Sept. 23 - Oct. 28 - Dec. 9 - Jan. 27.





# Varsity Basketball Team Coming Around

By Stu Medlock

Erindale's varsity basketball team played Bryant Stratton College of Buffalo here at Erindale and although the play was tight for much of the game, the visiting Tigers finished strongly for a 90-75 victory.

Both teams seemed content to play a very controlled oriented style for much of the game, but when the Tigers opened up a sizeable lead in the game's closing minutes, Erindale worked a zone

press which fell short of rattling the Stratton guards.

Leading the Tigers was Polocarz with a game high 20 points with teammates Patrack with 19 and Warren and Williamson with 18 points apiece following close behind.

## AUBIN LEADS ERINDALE

For Erindale, Chris Aubin led the team with 16 points and Steve Buck, playing his first game this year due to injury, netted 14. Rookie

centre Zvonko Peher and Ed Galka played effectively for the Warriors although Galka's effectiveness was hampered in the second half by foul trouble.

The Erindale team, inflicted with injury problems all year, seemed to be forcing their shots and the 30 second clock appeared to make their plays hurried. The Warriors also sorely missed veteran Doug Reid who suffered an ankle injury in action the week before. He was expected back in

time to play against Windsor and Western this past weekend.

## TITLE DEFENDERS

The Bryant Stratton squad, although one of the shorter teams Erindale will face this season, played a fierce game under the boards and proved themselves worthy of the junior college title which they currently defend.

Last Friday, Erindale hosted Albany Business College and held a solid lead until Doug Reid suffered an ankle sprain. His shooting, which was 9 for 11 at that point,

was missed and Erindale eventually wound up on the losing end of an 84-75 score. The game's outcome, however, showed a plus for Warrior's Zvonko Peher as he led Erindale in the second half with 12 points and kept the Warriors in the game with 16 points overall.

## ERINDALE VS YORK

Erindale's last home game before Christmas pits them against undefeated York, who recently blasted Queen's by 45 points. The game takes place in the Erindale gym this Friday at 7:30 p.m.

## Warrior B-ballers Can't Hold That Tiger

The Erindale College Basketball Team works harder than any team in the country, and because of their record (which is one win and seven losses) it doesn't look as if hard work is paying off. However, to date because of injuries Erindale has not been able to floor a complete team.

In three of the games against Brock, Albany College and Ryerson, they should have won; but in each instance a lack of scoring power has affected the result. In Boston they played two NCAA Level 2 teams, and although they played well, did not have the power to win.

To date Chris Aubin has been the steadiest ball player and the most improved. His running of the offence has been excellent, and the team has reduced its turnovers to a respectable 15 a game. Chris has shown that he is one of the best control guards in the province. If his driving improves, he will be an outstanding Canadian ball player.

Doug Reid has again been carrying the scoring, but to this date has not rounded into the form which was expected. In the Albany game, he did show the brilliant form of last year; however, he sprained his ankle and this will probably prevent him from achieving his true form for another week or so. There is no doubt that Doug is one of the better basketball players in Ontario.

In regard to the other returnees, Carlos Medal has been hampered by a leg injury, as had Ed Galka, but in the McMaster game Galka demonstrated a quickness that was not obvious previously. Eddie Brown and Doug Brown have been working hard on the boards, and are continually bolstering a good team spirit.

As for the rookies, Zvonko Peher ("The Big Z") has improved immensely in the last three weeks, as he has been skipping rope, and working on weights and his floorplay. We are expecting great things in the near future. Steve Buck has not played as yet, due to torn ligaments in his ankle, but will start this week. Dan Gregson at forward has shown great promise, and once he learns his floorplay should become more consistent. Hubert Smith has learned to work hard, and has great talent; and with more playing time will become an outstanding guard. Clarke Steele, Winston Lawrence and Dave Fox have performed capably, and with more hard work should compliment the team.

From a coaching point of view, Mike Lavelle says, "They are a

terrific group of people to work with. The team spirit is excellent; and when you are playing as tough a competition as we are, they have to be commended on maintaining a positive attitude. If success were measured by the extent that people try, this is a very successful group."

The team practises two hours every day, does a great deal of running, and nobody misses practice, except for an exam., or in some cases an interview. On Friday, December 9 Erindale plays host to York University, which is a team that is presently undefeated. Erindale played York the first game of the season, got beaten by 40 points; however, the team has improved since then. We expect to have everybody available for the game, and it is a great opportunity to challenge the No. 4 team in Canada.

Please support the team at the remainder of their home games. This is a group of people that always hustle and make the games interesting. Our home gymnasium is not a palace of boredom like Maple Leaf Gardens. Come and enjoy yourselves!



Ray Sruibiscus hauls them down for Interfac Warriors.

## Men's Hockey

By Bill Hurley

The Warriors continued their winning ways last Thursday night by defeating the tough boys from the east end, Scarborough 2-1.

The game was not a very well played one with Erindale making numerous mistakes in their own end which would have resulted in sure goals if not for the outstanding play of goalie Ron Capone.

As always the other team took a quick 1-0 lead but soon after Greg Lee brought the Warriors even with assists going to Bill Gregson and Bernie Bauer. Each team had numerous scoring opportunities throughout the remainder of the first half but neither team could capitalize.

The second half was a rough one with Scarborough getting away with a lot of cheap shots but Erindale didn't back down and scored while on a power play. Gregson popped the puck in with Lee and Murray Barrick assisting.

The Warriors are now tied for first with Victoria, both teams with 4-1 records with Erindale technically in first having defeated Victoria already this season.

The Warriors finish off their hockey for the Christmas break with their annual trip to Bowling Green, Ohio on the December 2nd weekend. Good luck Erindale!





# medium II Performance

## Christmas Gifts And Gaffes



No one is going to accuse Vinny Poncia and Ringo Starr of making an album which will go down in musical history, but for the average rock and roll fan, "Ringo's 4th is sheer heaven".

### Ringo Starr

By ROMAN MUETZ

Any Ringo Starr record is likeable, if only for the fact that he doesn't take himself as damn seriously as the other Ex-Beatles. His songs lack the calculated coldness of Harrison, Lennon and McCartney, as he manages to capture a party atmosphere on vinyl.

Tango All Night is a prime example, as a danceable Latin rhythm featuring Tijuana horns is punched out in a most pleasing manner with the help of Bette Midler, Melissa Manchester and Vinny Poncia on backing harmony. One can easily forgive Starr for not having the voice of a McCartney, as the happy spirit of these songs are ideal for his nasal vocals.

A serious love song such as Gave It All Up, is successful because of the simple honesty of Starr's interpretation. When the listener hears such a sympathetic tone, he has the tendency to pay more attention to the lyrics than if someone like Barry Manilow were singing. One doesn't know whether to laugh at, or cry with, the innocent little voice which wavers in front of the sparse instrumentals.

Starr's strong point, however, is his sense of humor. A song like Can She Do It Like She Dances is brilliant for the title alone. Ringo doesn't fool around with the subtle sexual suggestions of Carly Simon or James Taylor; he lays his cards on the table for everyone to see. This bold bawdiness cannot be appreciated by the more refined listeners who adore the technical excellence of such performers as Paul Simon, Billy Joel or Dan Hill. For the average beer-drinking, denim-clad, rock-roller, however, Ringo's 4th is sheer heaven.

### Leo Sayer

By ROMAN MUETZ

This is an album to buy for friends or relatives you don't want to hear from again. Almost every song sounds the same, with an almost mechanical disco beat and monotonous singing. As a matter of fact, were it not for the occasional

passable vocals on Sayer's part, Thunder In My Heart would sound as awful as a Gino Vanelli record.

The main problem which this pint-sized performer has, is his inability to recognize his strong points. On his previous record Endless Flight, his tender voice made such songs as When I Need You and You Make Me Feel Like Dancing, extremely charming. Now he strains and screams in a most annoying, unnatural manner, which aggravates the listener's ears to no end. I Want You Back and There Isn't Anything are the only really outstanding works on the piece, as melody is not sacrificed for rhythmical gimmickry. This latter tune was penned by Johnny Vastano, a writer who demands closer inspection, as he was also responsible for the finest moments on Endless Flight.

It is quite a shame that the once very talented Leo Sayer has sunken to such depths on this album. When he co-wrote Roger Daltrey's first solo album, and made his own brilliant debut with 1973's Silverbird, knowledgeable critics hailed him as the most promising new writer to emerge in quite some time. After Thunder In My Heart, Sayer will have to earn his respectability all over again.



Leo Sayer will have to "earn his respectability all over again", following the latest dismal performance on his latest album, "Thunder In My Heart".

### Rod Stewart

By ROMAN MUETZ

Although Foot Loose and Fancy Free is not quite as consistent as A

Night On the Town, it is still a listening delight. Stewart has always been one of the classiest rockers in the business; but on this latest release he shows a flair for writing which was lacking in his previous work. The way he belts words like "You shake your hips just like a rattlesnake", you can almost picture this luscious vision in front of your eyes. The Stones' influenced Hot Legs and the primal rocker You're Insane are punctuated throughout by these seductive phrases.

The Mod shows where his real mastery lies, however, on his slower numbers. You're In My Heart is one of the prettiest love songs written in a long time, as Stewart manages to capture the essence of unrestrained love in a four-minute song. It seems very strange that he can follow a raw, sexual number like Hot Legs with a romantic ballad of this quality. What is even more peculiar is the effortlessness he carries it off with. Stewart seems to be poking fun at the vulnerability and the easiness of women, as he sings a heart-wrencher like If Loving You Is Wrong (I Don't Want To Be Right) to obtain what he wants from them, then turns around and chuckles behind their back with songs like I Was Only Joking. It is quite difficult to tell you if he is being two-faced, however, as he seems so sincere and comfortable with all of his material.

If there is one failure on the album it is the old Supremes' Vanilla Fudge classic, You Keep Me Hangin' On. Stewart's version is a laughable farce because the silly lyrics of the song are sung with such seriousness and drawn-out emphasis. Excluding this one cut, Foot Loose and Fancy Free is an ideal Christmas gift to give; especially to girls who you have in an almost, but not quite, situation.

### Joe Cocker

By ROMAN MUETZ

For those of you who have had the misfortune to miss out on all seven of Joe Cocker's previous releases, there is an exceptional greatest hits package available now on A & M records. Bud Scoppa probably describes him best in the album's liner notes, as he says, "Joe Cocker is unquestionably one of the finest interpretive singers that rock has produced. "One need only listen to any of this singer's brilliant blues ballads or emotionally charged originals to realize that this is an unarguable fact.

This "best of" package is highlighted by two of the greatest live cuts of all time, Cry Me a River and The Letter from the legendary "Mad Dogs and Englishmen" tour. Earlier material such as Feelin' Alright and With A Little Help From My Friends, also boast an undeniable superiority to their original versions by Traffic and The Beatles. Cocker seems to give these songs the life they were originally intended to have with his enchanting, definitive renditions.

This record, in fact, is so good that one could spend days writing pages on its brilliance. The sheer beauty of a song like You Are So Beautiful alone merits a lengthy analyzation. Upon hearing these songs, however, their impact

leaves a reviewer unable to capture on paper the emotional charge one receives from them. Let it be sufficient to say, then, that those of you who have never been exposed to the feeling should be pitied. "Joe Cocker's special gift - the ability to give everything he has for a song", makes this one of the most vital collections in contemporary music.



### Iggy Pop

By G.R. WALKER

With the increasing popularity of punk rock, it was inevitable that Iggy Pop, the original punk rocker, would surface to again lead the movement. Surface he did; but lead he will not, at least not the punks.

Lust for Life simply does not attempt to rejuvenate the old blasting noise which made Iggy a Stooge. There just isn't any raw power to this album at all. Perhaps this should not be condemned, but just made clear that this is not a punk rocker anymore. But what is the new Iggy? Musically speaking, not much more than the old. The bass chords are a bit more varied, the piano is audible and the guitar is actually played but with none of the energy which left the late 60's ears throbbing. In fact, the music almost seems arranged, as if Iggy is groping for some sort of musical composition. But this effort is not even up to the eerie solitude conveyed on some parts of The Idiot. Nor is there a parallel to the resounding "Funtime" on the same album. All the music has mellowed along with the passing of time, although it is hard to conjure up what a mellowed punk rocker would reduce his music to.

None the less, Iggy seems to have been thinking about the advanced times and actually contemplating life. Happily, he remains cynical in his attitude, and is forever making some obtuse reference to the facts of gutter city life. Like a good punk, he considers liquor, drugs, and love, which is little more than a lotion which one applies to one's self. But his insight is either too shallow or too absurd to comprehend, and Iggy has no chance of making a transformation to some new genre of what-is-life music.

Many would say that Iggy's music has been adulterated by a Bowie influence, since the nouveau progressive rocker figures prominently as producer and musical contributor. That Bowie has robbed Iggy of his style is difficult to believe, since two concert tours have proven Iggy is still capable of churning it out with the best of them. But the new Iggy albums

don't ever get into the style which created such a following for Pop in the late 60's. The initial question remains. Will there be punk, after Life?

### Steve Hillage

By AHMAD SAIDULLAH

Steve Hillage (guitar, guitar synthesizer, synthesizer, shehnai and vocals); Joey Blocker on drums (ex-PorandX drummer, now with Karma); Reggie McBride on bass (ex-Stevie Wonder, now with Leo Sayer); Miquette Giraudy - synthesizer, saucersiser and Lady voice); and Malcolm Cecil (of Tonto's Head Expanding Band) on T.O.N.T.O. (The Original New Timbral Orchestra) which is probably the most sophisticated musical instrument ever devised, have put out Hillage's latest album Motivation Radio which was recorded at the Record Plant. The album has been produced by Malcolm Cecil.

Steve Hillage used to play with Gong - a progressive 'avant garde' rock outfit which also boasted of those musical wizards - Tim Blake and David Allen. Hillage had put out an album called "L". Gong, a group which along with other progressive groups such as Egg, Khan, The Mahavishnu Orchestra and Hawkwind, had put out some superlative discs such as Shamal and Fish Rising. A retrospective double-album called Gong Live has been released on Virgin (Polydor).

Steve Hillage on his U.K. tour has added Curtis Robertson Jr. (ex-Vatalie Cole Band) on bass and Chuck Bynum (ex-Marvin Gaye Band) on keyboards and guitar. Steve Hillage has close associations with black soul and rhythm 'n blues artists having produced albums by Stevie Wonder and others.

The lyrics of this highly technical concept album are co-credited to Hillage and the beautiful Miquette Giraudy.

Conceptually, Hillage used primordial symbols which find their origin in Eastern mystery religions. Tarot cards (especially number 7 - The Chariot) and the Scarab ('Khephera') which is the "symbol for the living motive power that turns the wheels of time and space" are concepts by whose aid Hillage or his 'persona' attempt to transcend the mundane reality on earth. The psychological force of motivation is the mental synonym of the Scarab and it is through this "healing ray" that Hillage reaches into cosmic consciousness. However, the psychological impetus is explained as being an electronic or sub-atomic impulse by which one contacts the external reality. This medium of telepathy is symbolized in the "Radio" and is instrumental in transcending human reality of "Here" and "Now". This avant garde theme is represented in the "cosmic wows" of synthesizers and other complex mechanisms, and could be defined as the music of the fifth dimension.

"Hello Dawn" recalls Fish Rising in its tautness. Hillage, who plays lead guitar here, recalls a more-freaked-out Hendrix, and other not-so-hot guitarists Frank Marino and Robin Trower. "Motivation" is on the thin line where noise becomes music. "Light in the Sky" is about U.F.O.s, made

Continued on page 13



Continued from page 12

intriguing by Giraudy's warped vocals. Intricate chord and scale modifications makes this song hypnotic. "Radio" has a Josef Zauvinul type of synthesizer leading off into frantic crescendoes. The bass and drums sounds something out of "L" joining both Mind and Body as it is both cerebral and visceral at the same time. "Saucer Surfing" is inspired by the Tarot cards and is a great song tightly knitted with some excellent lyrics, music and vocals. "Searching for the "Spark" is the search for the unit by which the questor seeks a way out of the time warp in order to communicate with others. It is an energetic number with some fluid and fluent execution on key boards. "Octave Doctors" is in the genre of young at its rocking best. It is an instrumental featuring some excellent Hillage gliss and guitar work.

While several progressive rock groups have lost all contacts with their musical roots, Hillage in an extraordinary selection proves the digression unnecessary. He recasts the Petty-Hardin number "Not Fade Away" (which Jagger sang to fame) into a completely different direction, recalling Hendrix at his innovative best.

The album is a great execution of a concept which could have proven to be quite an intractable subject to handle.

ups.

"Estimated Prophet" has Donna Godchaux adding a new vocal edge to the sound, while Garcia and Weir drone on. Tom Scott's lyricon and saxophone contribute to the delicate tone of the song. "Dancing in the Streets" is, at best, dispensable. "Passenger" is the finest song on this rather lack-lustre album. Phil Lesh's bass provides the foundation for some lively rock and roll. "Sunrise" has Donna Godchaux vibrantly crooning her way through a ballad. This number is a refreshing change from the commercial lunacy that has embalmed The Dead.

Side Two is a medley of carefully packaged tunes under the title of "Terrapin". Occasional patches of musical brilliance show through Keith Godchaux's keyboard excellence, Lesh's bass work, Garcia's and Weir's unique guitar playing style. The best pieces on this side are "At a Siding", "Terrapin", and "Terrapin Flyer". The use of the orchestra and the English Choral is questionable.

After hearing this album, Dead fans will surely lunge toward their album collection and play songs such as "Good Mornin", Little School Girl", "Truckin'" and "Viola Lee Blues" to assure themselves that The Dead were one of the greatest rock bands once upon a time, long long ago.

## Armatrading

By JIM SARACO

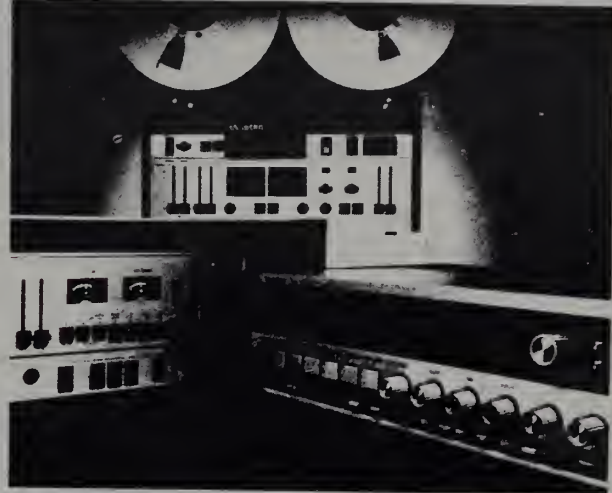
Olivia Newton-John is filming grease. Hopefully this will get her out of the record business for good. She always said that acting was her first love. Helen Reddy is past her bra burning days and has settled for a life of domestication. Linda Ronstadt is flying high on re-release material. So what are the "established" female vocalists doing? The same thing that their male counterparts are doing, simply nothing. There has been no attempt to get out of the money machine. It is just too comfortable to experiment with new material that could turn off their loyal followers. Besides, money is money, Right?

Wrong! When it comes right down to it, this reviewer would rather pick up something new and interesting than listen to another carbon copy of the same garbage. Am I being too hard? Maybe I am.

But not all is lost. There is a new female vocalist on the horizon; ready to give you something new and worthwhile. Joan Armatrading has a fresh approach to music that deserves to be heard. If you don't know her yet, then you have been listening to too much AM music.

Armatrading reaches into all musical styles. Blues, rock, folk and gospel are used and experimented with in her new album *Show Some Emotion*. She writes her own lyrics. Her voice becomes part of the lyrics. If someone else sang these songs it just would not be the same. Armatrading's voice is a versatile instrument. It wails, it can become quiet and contemplative or it can transform itself into straight hard-rocking sound.

Joan's lyrics come from the street. They're picked up from the ghetto's gutter and moulded into simple but effective lyrics. *Won't cha Come on Home* is about a woman who waits for her lover.



She's not in safe Suburbia but in the inter-city where strange faces and sounds become distorted into vulgar dangerous menaces. Here is an example of Armatrading's lyrical style.

"There's a madman standing on the corner, And he keeps on looking at my window

Every key is turned And every window's bolted from inside."

*Show Some Emotion* is not your assembly line style album. Armatrading is not asking for your money. She is asking you to understand that artists still have emotion and that what you are hearing is coming from the heart.

# The Struggle of Zastrozzi

By F.K. Walker

Consider a protagonist who has all of the qualities of a mystical ascetic, except one: religious faith. This one lack makes him almost genocidal. Now consider a play in which such delicious ironies as this are treated with a detachment and flippancy that should only be possible for some happy being, too far removed from the world to care about such things. Put the two together and you have 'Zastrozzi, the Master of Discipline', now playing at the Toronto Free Theatre.

'Zastrozzi' comes about as close to light entertainment as an exploration of the problems of good and evil can get. The anti-hero, played to the hilt by Stephen Markle, an attractive attributer of Prometheus, Faust and the Satan of 'Paradise Lost'. He has a paramour, an archetypal vamp called Matilda (played zestily by Diane D'Aquila), and Bernardo (George Buza), his loyal sidekick whose favorite pastimes are rape and murder "but not necessarily in

that order". With all this going for him you'd think he'd be a happy man, but a need to avenge the murder of his mother prevents his complete bliss.

The man he desires revenge upon is Verezzi (Geoffrey Bowes), the dialectical antithesis of Zastrozzi. Verezzi is the champion of all that is weak, insipid and without conviction or discipline. An artist who paints "impressions" of landscapes that he has never seen; and a Christian with more religious delusions and hallucinations than any Jesus-freak, he makes such pronouncements as "life has once again given me the giggles". Apparently, he is wearing a mask of witlessness in order to hide his crime from the world and himself. Even so, one can't help backing Zastrozzi in his efforts to put an end to Verezzi's insufferable utterances. "He gives people gifts and tells them they're from God - have you any idea how dangerous that is?" snarls Zastrozzi. As it turns out, he wants a victory for

strength, truth and accountability over the likes of Verezzi more than he does revenge.

A fine, but not very obvious satire is provided by David Bolt, as Victor the servant, who has the unrewarding responsibility of trying to keep his master and Zastrozzi apart. Victor has the forbearance of the old clergy combined with the rationality of new social scientists, and he is the only character who can look into the minds of both Verezzi and Zastrozzi and still retain his sanity.

A bespectacled, round-shouldered defender of the weak, he tries to understand everyone's motives and summons up enough spirit to defeat Zastrozzi at the same time. In the end, he is destroyed, along with everyone else in the cast except the two original opponents. "Poor Victor", says Zastrozzi by way of eulogy, "He knew what was in his heart but he didn't know his own limitations". Real life liberals and social scientists take note. Playwright George F. Walker has written an ingratiatingly snug

play, that invites the audience to savour its many paradoxes with cool reflections and sometimes amusement. There is little in the way of a resolution and no attempt at a revelatory statement, or (refreshingly) even "redeeming social contrast". Perhaps the message of Zastrozzi is that we should be grateful that everyday life, even if it is a stage, is not usually one where irreconcilable dogmas and metaphysical forces strive for supremacy.

## Grateful Dead

By AHMAD SAIDULLAH

Once upon a time, long long ago, an acid-rock band called The Grateful Dead, along with Love-ins, Flower-Power, Tim Leary, Richard Alport and LSD, Draft-dodgers, Sgt. Peppers' Ken Kesey and his Merry Pranksters, Allen Ginsberg and Co., The Hell's Angels, Richard Farina and Maharishi Mahesh Yogi, embodied the essence of the Sixties. The Dead produced some very important pieces of rock music fused with blues, country, rhythm and blues, and even soul music. The music was psychedelic and the Dead guitarist, vocalist Terry Garcia was also known as "Captain Trips". Their albums ranged from their progressive debut album *Grateful Dead*, to the originality of *Wake of the Flood*; the brilliance of *Workingman's Dead* to the mystical Blues for Allah, and the avant garde *Anthem for the Sun*.

In the seventies, their popularity is still rampant. Dead heads, along with Whophiles and Kink Kultists, are probably the most loyal rock fans. Last year, the Dead opened for The Who at the Oakland Coliseum, and drew \$1.1 million in

gates. This year, playing with the Marshall-Tucker Band, The Dead attracted an audience of 150,000. The Dead had epitomized the San Francisco sound, having had outlasted such groups as Doors and Moby Grape. In their concert at Seneca College, the group's bassist Phil Lesh welcomed the audience to San Francisco. The members of the group have formed their own groups giving them further access to their individual styles. Kingfish with Bob Weir, and the Jerry Garcia Band are spin-offs from The Dead.

However, The Dead's latest studio album *Terrapin Station* is even worse than being a disappointment. Using two drummers (Bill Kreutzmann and Mickey Hart) in tandem, the group has tried to express their music more forcefully and have been fondly referred to as the "Disco Dead". However, the derogatory epithet holds more truth than is immediately apprehended. This album, produced by Keith Olsen, is designed more for commercial airplay than musical expression. The album is lushly orchestrated and bullressed up by choral back-

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# Theatre

## A Night At The Club

By John Challis

About the only real lesson that can be learned from Eve Merriam's "The Club", running presently at the Toronto Workshop Theatre, is that the barbershop quartet is an art form which women will likely never be able to adopt. Which goes to show that a play doesn't need to be didactic to be highly entertaining.

The Club is a remarkably multi-layered production, a quality which comes from a cast of all-male characters being portrayed entirely by women. Ostensibly, it is a lighthearted musical, gently spoofing the chauvinism (male, class, and race inclusive) of the "genteel" society at the turn of the century.

However, with the role reversals as an added hitch, the humour in the play is given a sharper edge. The characters become parodies of men through the women who portray them. Although their attributes are ably concealed, and director Pam Brighton has led them well into the ways of male behavior, it can't be forgotten that these are women performing something of an expose of the worst in men. Or, what they perceive as the worst in men. You can't help but wonder what is going on in their minds when they come out with lines like "Roll them over and they all look the same," or, when referring to a girl with purely physical attributes, "You don't look at the mantelpiece when

you're poking in the fire."

The club itself is a very upper-crust establishment set at about 1900. The four prime members of the club are careful stereotypes from the male sector of that time, and, one is led to believe that little has changed since then: the enormous, round capitalist Algie, thrice married but madly in love with his present wife, portrayed by Maureen Fitzgerald (the best performance of the lot); the eternal lover-bachelor Freddie, borrowing slightly from the Errol Flynn image, - Linda Thorson, famous as Tara King in the Avengers; Bertie the Conservative, with but one very Traditional mistress in addition to his wife, played by Sara Botsford; and Bobby the newcomer, equally in love with his mother and his sweetheart, Nancy, as played by a bubbling Mary Ann Macdonald.

The gentlemen are waited upon by their faithful servants, the staid James played by Monica Parker, and negro handyman Henry, nightclub singer Arlene Duncan. You may recognize Monica Parker from her exercise show on CITY-TV - she is Canada's answer to Bonnie Pruden. She proves it, too, in an astounding dance scene mid-way through the production.

The club members have apparently gathered together to rehearse their Spring Follies show. It takes some drinking, but they eventually get around to the rehearsal. Performing to the

music of pianist Iris Dita Paabo, they romp through a number of tunes aimed at the glorification of money and the feminine torso, and the villification of the female mind. The songs, by the way, are all actual tunes from the turn of the century. Eve Merriam is to be praised for the extensive research that must have gone into gathering together this collection of bar-room tunes. They're boisterous, rude, and totally enjoyable.

The play terminates in a rather predictable way with amorous Freddie being exposed for an affair with Algie's beloved wife. The bubble had to burst inevitably, and did so in the most logical place. The scene is played as best as it can be, and is actually saved in the end with by the delightful tune "A woman is only a woman, but a good Cigar is a Smoke."

This development is meant to be the climax of the play, but I found the most poignant scene much earlier in the going. With only James the butler, Henry the Negro servant and the Maestro on stage, Henry is humiliated into doing a Deep South shuffle where he had been previously exuberantly dancing along with the gentlemen. It is a gently done scene, and is all the more frustrating for it. Arlene Duncan turned in an excellent performance on the merit of this



Women dress up like men and tell real ballsy jokes in The Club.

scene alone, but her powerful singing in the others proved a consistency which makes her a promising young actress.

The choreography was done well by Bill Orlowski, a founder and director of the Hoofers Club in Toronto, and the National Tap Dancing Company. It was obvious, though, that these were not the Tom Hansen Dancers on stage. However, their tap dancing was good enough to keep up the vaudevillian flavor of their performance.

In most cases, the singing talents of the ladies far outshone their powers as dancers. Iris Paabo, with the assistance of Bob Ashely, did a good job of blending the six voices together into a harmonic instrument, although individually, their talents seemed to be deliberately downplayed. Which brings me to the point about the

barbershop quartet. The theme song to the play is done in that mode: they open and close the show with it. To be blunt, they sound terrible. The harmony style is meant for men only. Whoever was singing the bass part simply could not reach that low, and the alto lacked a characteristic expansiveness. It was quite surprising, too, to hear them harmonize so well in any tune other than the theme song.

That The Club maintains much of its energy through the tunes is natural, because the play is deliberately done in a cabaret style. However, if it was only sheer entertainment, the play would not have succeeded. It was the intellectual games, which were constantly played with the male and female roles, which made the production so captivating.

## Miss Julie

Jennifer Keay, who held the leading role in Erindale College Studio Theatre's latest production, "Miss Julie" dazzled the audience with her fine acting and injected what would have otherwise been a rather ordinary performance with real spirit and professionalism.

Strindberg's "Miss Julie" deals with a naughty, young, aristocratic coquette, Miss Julie, and with the sexual indiscretion she commits with her father's valet, Jean (Patrick Bullock). Jean and his 'betrothed', Kristin (Anne Brisley), are disgusted at the undignified behaviour of one of such elevated rank, Miss Julie, broken and miserable, cannot bear to face the consequences and seeks suicide as her only escape.

The performances of Jean and Kristin pale beside that of Miss Julie. Bullock did not seem fully comfortable with his role; his lines were spoken stiltedly and consequently, he did not project the flesh and blood reality of Jean. At moments he managed to escape this rigidity but he never seemed quite natural in the role.

Likewise Brisley, though she portrayed Kristin perfectly as the acquiescent woman of high moral fibre who would make the "ideal" wife, suffered from the same non-belief in her role as Bullock. Sometimes when she was suppose to be listening to Jean, she seemed to be outside her role, making us conscious that she was acting and not being Kristin.

Strong visual images highlighted the play. The set, a country-style kitchen in the mansion of the count, was well constructed and well blocked. Each detail was pleasant and convincing, especially the flowered wallpaper, the wooden utensils and the preserves on the shelf. The costumes designed by

Wendy James crowned the show, their colors and styles adding appreciably to the character images.

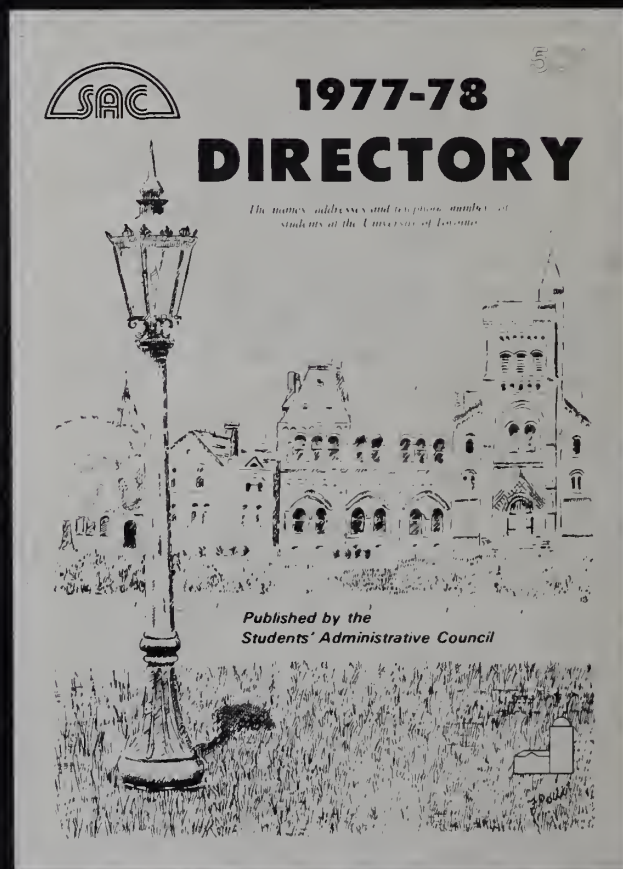
As for the dance sequences...It wasn't that the choreography seemed awkward and disorganized that was bothersome that could be easily attributed to the bacchanaliac and bawdy nature of a Midsummer's Eve revelry and the music selected was really quite fine - but what did appear out of sorts, was that the dancers were mute. If the intention was to create a dream-like effect, then why? Tambourines and loud whoops and yells would have made the sloppiness of the dance more acceptable and believable.

The play never drooped once, for the pacing was good as was the stamina of the performers. This is quite an achievement considering the difficulty of the play. The real credit, however, belongs to Miss Keay who skillfully revealed to the audience the intriguing psyche of Miss Julie.

By Rosanne Luckevich



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# The Galliard Ensemble Performs in The Erindale Concert Series

By Paul Bramer

Over a hundred people turned out on Sunday, November 27 for the opening concert of the Erindale Concert Series. Featured were the Galliard Ensemble and mime artist Ms. Bibi Caspari.

The Ensemble usually includes other artists in their program, since, according to flautist Robert Bick, there has been relatively little music written for their particular combination of instruments. Also in the Ensemble are violist Douglas Perry and cellist Paul Pulford.

The concert opened with a flute and cello duet, followed by one of their original compositions *Anima*

Rising. In this, Ms. Caspari plays four different women at particular times in their lives. A suppressed young woman being touched by the prospect of love was a study in inhibition and fantasy; a young lady seeking an autograph from her idol contrasted giddiness with desperation; a seductive woman in a bar was seen in light of a matador at a bullfight; a sensitive portrayal of a pregnant secretary day dreaming of motherhood closed off the piece. In each we received a look at both the external reality and the internal fantasies of the four women. The music was especially well integrated with the mime - no doubt due to the fact that Bick and Perry had composed, and improvisationally performed, the music.

A lively performance of Beethoven's Duo for Viola and Cello opened the second half, followed by a well-executed Trio in F by Albert Roussel. The program closed with a Bibi Caspari imitating a conductor interpreting the Zampa Overture by Herold,

while the members of the Ensemble played a comical "audience". The music was well suited to the purpose, but after the enthusiastic live performance by the Galliard Ensemble, it was disappointing to have recorded music as the background. Another short piece by the Ensemble would have rounded out the program nicely.

The Galliard Ensemble is composed of very gifted and skilled musicians. Cellist Paul Pulford, for example, has played with the Toronto Symphony Orchestra and taught at Acadia University. They are in their second year as an ensemble, and have as part of their future plans a four concert series at the National Arts Centre, a taping with CBC for "Music to See", and the prospect of a Canada-sponsored tour to Yugoslavia next season.

The audience had a chance to meet with the Ensemble in the Art Gallery during the intermission over some freebie coffee and squares.

The Grey Cup game obviously

claimed some possible attenders, but it is to be hoped that more Erindale students will take advantage of the next concerts in this series; the Hart House Chorus on January 15, a woodwind and keyboard concert in February, and

the Mississauga Symphony Orchestra in March. There is a special price for students, and a good deal it is when such fine entertainment as the Galliard Ensemble and Bibi Caspari is provided.

## The Gizmo

Continued from page 8

to do a particular job. And when we went to the pressing plant, we got a call saying "Don't worry boys...we've taken off that horrible tone on Side Two."

There's a lot of problems with pressings over here.

Kev: Funny story...we were in Chicago at Mercury (Records). We'd heard a couple of American pressings, and we weren't a bit unhappy about them, so we suggested to the boss that he gets hold of a new album and plays it in front of us to check that that wasn't just a bad pressing. He got a new album, ripped the clarifoil off, opened it, pulled the first album out...it had a bite-size piece missing out of the fucking album!

I'd like to ask you a couple of questions about the early days of 10CC. One thing I always heard rumours about was how you got the name 10CC.

Lol: Jonathan King (President of UK Records, 10CC's first label). We gave him "Donna" (the band's first English hit) and he thought up the name.

Kev: The true story is...I mean, it sounds so fucking made up, it's not true...he said he had a dream one night where he had this successful group called 10CC, and we didn't have a name, so he gave it to us.

The first side of your first album is so different from almost everything else you've done...it's very 50'ish.

Lol: We were progressing. One would hope that all the tracks are different from each other on each album.

Kev: We aged ten years in the space of two albums (laughs). I mean, the first album, if I remember correctly, was recorded in three weeks.

Lol: You're joking.

Kev: No I'm not...it was recorded in a very short period of time.

Lol: Some of the tracks were already finished then.

Kev: Two: "Sand In My Face" and "Rubber Bullets", but the rest was recorded in three weeks. We were on holiday, remember...and it was so quick we didn't know what the hell we'd done because we'd never been in that situation before. When we heard it a month or so later, we realized there was something going on, something different about the album.

Any plans for the future? Or do you want to think about it?

Lol: We're going to go to bed...

Kev: For a long time! (laughs) we're going to do a lecture tour.

Lol: We're going to pursue Broadway...and we've got another new invention we're going to work on for a couple of years.

This was just a one-off?

Kev: That's the way we work. Everything after a one-off is milking it, in a way.



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## Supplementary

**By-law submissions:** Don't let the title scare you — read on a little. For the last couple of years, Erindale student governments have been getting together and trying to get incorporated. Things have never really worked out the way they were planned but that hasn't stopped us from trying it ourselves. This year — surprise, surprise — we've got just about everything we need to add Inc. to our name. All we lack is a nifty little document called — here it comes again — a Supplementary By-Law. What the S B-L does is expound upon just about every aspect of what a student government should and shouldn't be. And this is your chance to tell us what YOU think. Just jot down any thoughts you've ever had on the subject, (steal some if you've never had any of your own) and bring 'em over to Colman Place on Residence Road. We'll add your thoughts to our own and then add the whole kit-and-caboodle to our By-Law of Incorporation for presentation to the Erindale College Council on February 1, 1978.

Make sure you include your name and address and phone number when you drop your submission off with the receptionist. And by the way, the best submission, as judged by an impartial panel of judges will be awarded a small bribe in the way of two free tickets to the upcoming Erindale Formal. We need your ideas by January 11th, so don't wait for spring, DO IT NOW!

## The Yet-unnamed

**Erindale formal:** While we're on the topic of formals, we need a name for ours. So since you'll be in an inventive mood, dream up a classy name for a classy formal. Just to show you how classy it'll be, we're holding it at the Bristol Place Hotel on March 31, 1978. Naturally, everybody who's anybody at Erindale will be there. Paul Fox, Desmond Morton (you've heard THAT name before), Robin Ross — all the big names will be coming. And so will you if you know a good time when it bites you. So give us a name to add the finishing touch and we'll give you two free tickets PLUS places at the head table. What more could anyone ask? Money, of course, but we're not giving any of that away so you'll just have to settle for second best. Deadline for entries is January 31, 1978.

## Erindepth II:

What this place has always needed is a yearbook. So this year we're giving it one. The great thing is that anyone can contribute — and you can give us anything you want. The only catch is that you have to say something about Erindale. Something nice, something nasty — anything at all. We need your creative scribblings (but typed, please), no later than January 20, 1978. No prizes for this one .... only the glory of seeing your name and work in print.

## Infodeck:

Hey! We've got a phone number now. Got a question you want answered? Well pick up the phone instead of your feet and ring 828-5444. Patty Hanson will give you all the relevant data between the hours of 12:30 p.m. and 4:30 p.m., weekdays. And don't forget to get your SAC Telephone Directory, available at the good ol' InfoDesk for the mere fee of 50 cents. Cheap at half the price but you still have to pay 50 cents.

## LotoErindale:

Can't say much about this one now but look for a great new contest to begin in the new year. Co-sponsored by ECSU (Your Favorite Enclave of Radicals) and the Erindale Administration. The details are still under wraps but this will be the biggest thing to hit Erindale in a long time. Fun galore, prizes galore. Stay tuned to the ECSU Page in Medium II for all the details.



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